

1946

LOUISVILLE



CHAPTER

Society for the Preservation and Encouragement  
of Barber Shop Quartet Singing in America

INCORPORATED

P R E S E N T S

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PROGRAM 1 OPENING

LOUISVILLE CHAPTER S. P. E. B. S. Q. S. A.

# CHORUS

75 MALE VOICES — SEE PAGES 26 AND 27

## Selections

THE OLD SONGS

SHINE

I HAD A DREAM, DEAR

MY OLD KENTUCKY HOME



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PROGRAM 2 CONTINUED

# KENTUCKY TROUBADOURS

OF LOUISVILLE, KENTUCKY



## Kentucky Champions

Helm Herbert, Tenor

Jack Byrne, Baritone

Pat Dunlevy, Lead

Ray Graft, Bass

### SELECTIONS:

Smoke Dreams

There's a Rose in No Man's Land

Annie Laurie Medley

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# The Story of the Beginning of Louisville Chapter

The Louisville Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., started casually on the afternoon of July 11th, 1945, at the home of F. W. Drybrough who had invited a couple of dozen of his friends to listen in on some "Barber Shop" quartet harmony and talk over the possibility of forming a local Chapter. Twice the number of friends came, including Jerry Beeler, president of the Evansville, Indiana, Chapter.

That same afternoon, the Louisville Chapter of the S.P.E.B.S.Q.S.A. was born, with 33 charter members. The Chapter has grown by leaps and bounds until the Roster now shows a membership of 190 fully paid up members. The original officers of the Louisville Chapter were:—F. W. Drybrough, President; Rudy E. Fritsch, 1st Vice-President; Chas. Allen Gage, 2nd Vice-President; Jack Byrne, Secretary and Editor of

"Harmony Swipes"; John W. Kelly, Treasurer; Adolph Reutlinger, Director, and Jerry Everbach, Director. Its charter was presented officially on June 10, 1946, by Owen C. Cash, National Founder of the Society, at an impressive ceremony in the Henry Clay Hotel Ball Room.

The charter members of the Louisville Chapter were: O. F. Barnette, Jerry D. Beeler, Joseph E. Burghard, J. J. "Jack" Byrne, John E. Chumbley, Jr., W. M. Cissell, Wm. H. Clowes, Fred H. Crawford, W. P. Curley, P. E. Davis, Lee E. Dentinger, Joseph F. Donaldson, F. W. "Fritz" Drybrough, R. P. "Pat" Dunlevy, Lt. Lloyd Durham (j.g.) (Navy), G. L. Everbach, W. C. "Bud" Fisher, Rudy E. Fritsch, Chas. Allen Gage, Raymond B. Graft, Thomas Graham, Frederick A. Haynes, Marvin V. Hinshaw, Jr., Lt. Robt. T. Ising (U. S. Army), John Whalen Kelly, Louis A. Kretschmer, Jerry McDermott, Carl S. Narz, Adolph Reutlinger, Merle E. Robertson, Neal Watson, Wm. E. Whaley, George C. White.

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PROGRAM 3 CONTINUED

# THE SONGFELLOWS

OF EVANSVILLE, INDIANA



State Champions of Indiana, 1944  
Finalists in National Competition, 1945

Vernon Ashby, Lead

Jas. Leslie, Baritone

Wm. Henn, Tenor

Leland Fleming, Bass

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The Old Quartet

Walking With My Honey

Ole Man River

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# The Origin of The Troubadours Quartet

In the summer of 1944, the Kiwanis Club of Louisville was having its annual summer outing at the Audubon Country Club and had invited as guests the "Kentucky Troubadours," a Barber Shop Quartet which had been singing for some 6 or 7 years for the fun of it. While they were warming up in the locker room, along came one "Fritz" Drybrough, who was very much surprised to know that a "Barber Shop" quartet was so close to home. Fritz had taken in quite a number of Quartet Championship contests and knew all about the S.P.E.B.S.Q.S.A. He told the "Troubadours" about the Society and invited them

as his guests to take in a "Parade of Quartets" at Evansville. The "Troubadours," thinking that they might have a chance to show their wares, brought along their bar aprons, red sleeve holders, mustaches, bow ties and other accessories that went to make up a Bar Keeper of the Gay 90's.

It so happened that the "Bell & Howell" Quartet, who were the Illinois champs at that time, failed to show due to sickness, and Jerry Beeler, the promoter of the Evansville Quartet Parade, gave the "Kentucky Troubadours" their chance. Thus began an illustrious career.

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PROGRAM 4 CONTINUED

# MIXED-UP FOUR

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Jessie Creegan  
Dr. Geo. Creegan

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We're Gonna Get Our Pictures Took  
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# THE FOUNDER OF S.P.E.B.S.Q.S.A.



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O. C. Cash, has been described by O. C. Cash as "The World's Champion Barber Shop Quartet Bari-

Warren C. Cash, Indian fighter and Pioneer, led a Caravan of covered wagons from Virginia to Kentucky in the year of 1800.

After making the settlers safe from Indian attack, Warren headed West and settled in a place that is now known as Oklahoma. Some 92 years later the hero of this story was born and he immediately became interested in Barber-shop Quartet Singing, forming his own Quartet later known as "The Okies." This Quartet proved popular at Rodeos, Roundups, Barbeques, Clam Bakes, Bull Fights,

tone". He is an attorney and tax commissioner for the Stanolind Oil and Gas Company and affiliated companies, Tulsa, Oklahoma.

Lawrence Tibbett, also a Baritone of note, stopped between trains in Tulsa recently just to hear Cash sing. His comments were: "Gad, how I wish I could hit them on the nose like that fellow Cash." He referred, of course, to Cash's work as a tax expert and not as a singer.

O. C. is Heart and Founder of the SPEBSQSA, Inc. Long addicted to informal harmonization with friends, Cash applied in May, 1938, for a corporate Charter in Oklahoma and proclaimed: "In this age of Dictators and Government control of everything, about the only privilege guaranteed by the Bill of Rights, not in some way supervised or directed, is the art of Barber Shop Quartet Singing. Soon after, Chapters of the S.P.E.B.S.Q.S.A., Inc., mushroomed all over the country and now number some 250 chapters.

Among the 10,000 members are found the names of Groucho Marx, Jim Farley, Bing Crosby and the president of the United States, Harry Truman. Many a U. S. citizen finds it difficult to dissociate Barber Shop Quartet Singing from a bar room. Not so; S.P.E.B.S.Q.S.A., which rarely, if ever, mixes liquor with its lyrics, explains simply: "A drunk can't sing." Equally proud is the Society of the propriety of its songs, not one of which you couldn't sing in church.

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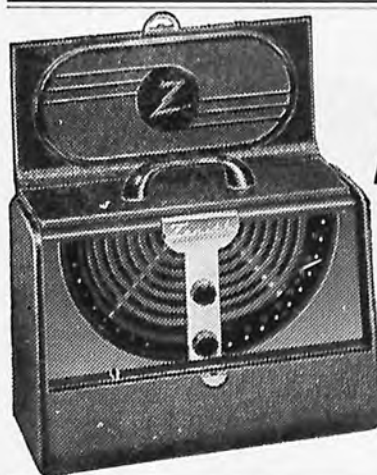
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PROGRAM 5 CONTINUED

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"Butch" Hummel, Baritone

Max Cripe, Lead

Lee Kidder, Bass

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CARROLL P. ADAMS

Former President of the National Organization of the S.P.E.B.S.Q.-S.A., Inc., a member of the Executive Committee, acting in the capacity of National Secretary, also Chairman of the "Harmonizer" Committee, the official quarterly Magazine of the Society.

Carroll P. Adams is a man of striking appearance, with a magnificent high forehead and spectacles. His is a full time job, as Inter-National Secretary, handling the book work for some 250 SPEB Chapters scattered about the country.

Carroll says: "The keynote of the whole movement of the S.P.E.B.S.Q.-S.A., is struck in the Society's theme song:

The old songs, the old songs,

The good old songs for me,

I love to hear those minor chords,

In good, close, harmony.

Celebrities and unknowns, rich and poor have been drawn together in one of the most democratic organizations America has ever known. Among its active members you will see the names of wealthy executives, plumbers, lawyers, bankers, and clerks.

During a Barber Shop Quartet Contest in New York City, in March of 1940, the president of New York Chapter No. 1, an artistic singer whose name is LaGuardia, wrote to all the mayors in the country, telling them to send on their best quartet to meet all comers.

Any man who can sing (or thinks he can), may become a member of this great harmonious, international brotherhood. The butcher, the baker, the candle-stick maker all gather where the Society flourishes, and they sing side by side, just as they did 20 or 30 years ago, back in the old home town. Maybe this is the American way of life we read so much about.

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PROGRAM 7 CONTINUED

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**Frank H. Thorne, President of the S.P.E.B.S.Q.S.A.**

Newly elected President of the SPEBSQSA and admittedly the world's greatest exponent of Barber Shop harmony, Frank Thorne's reputation as a bass singer, an arranger and an all-round outstanding good fellow, is recognized by every member of this Society and by thousands who have listened to the famous Elastic Four, he is undeniably "Mr. Harmony Himself" and we are grateful to him for his appearance here.

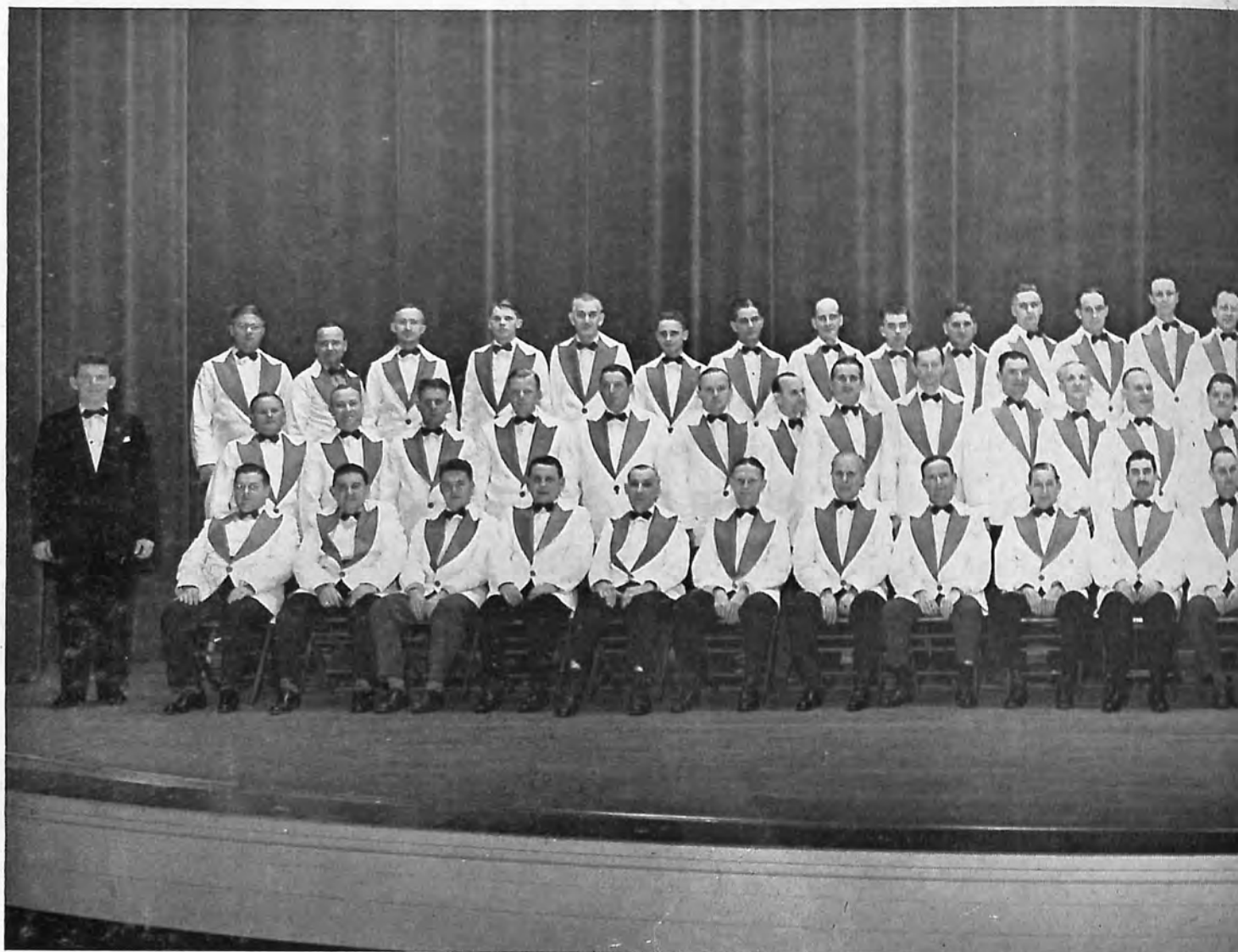
## SUGGESTED SONGS:

God Bless America  
Down in the Valley  
I Had a Dream Dear  
In the Good Old Summer Time  
Shine on Harvest Moon  
Home on the Range  
Let Me Call You Sweetheart

I Want a Gal  
When Irish Eyes are Smiling  
My Bonnie Lies Over the Ocean  
Pack Up Your Troubles  
Just a Song at Twilight  
Honey, Honey, Bless Your Heart  
Keep the Home Fires Burning



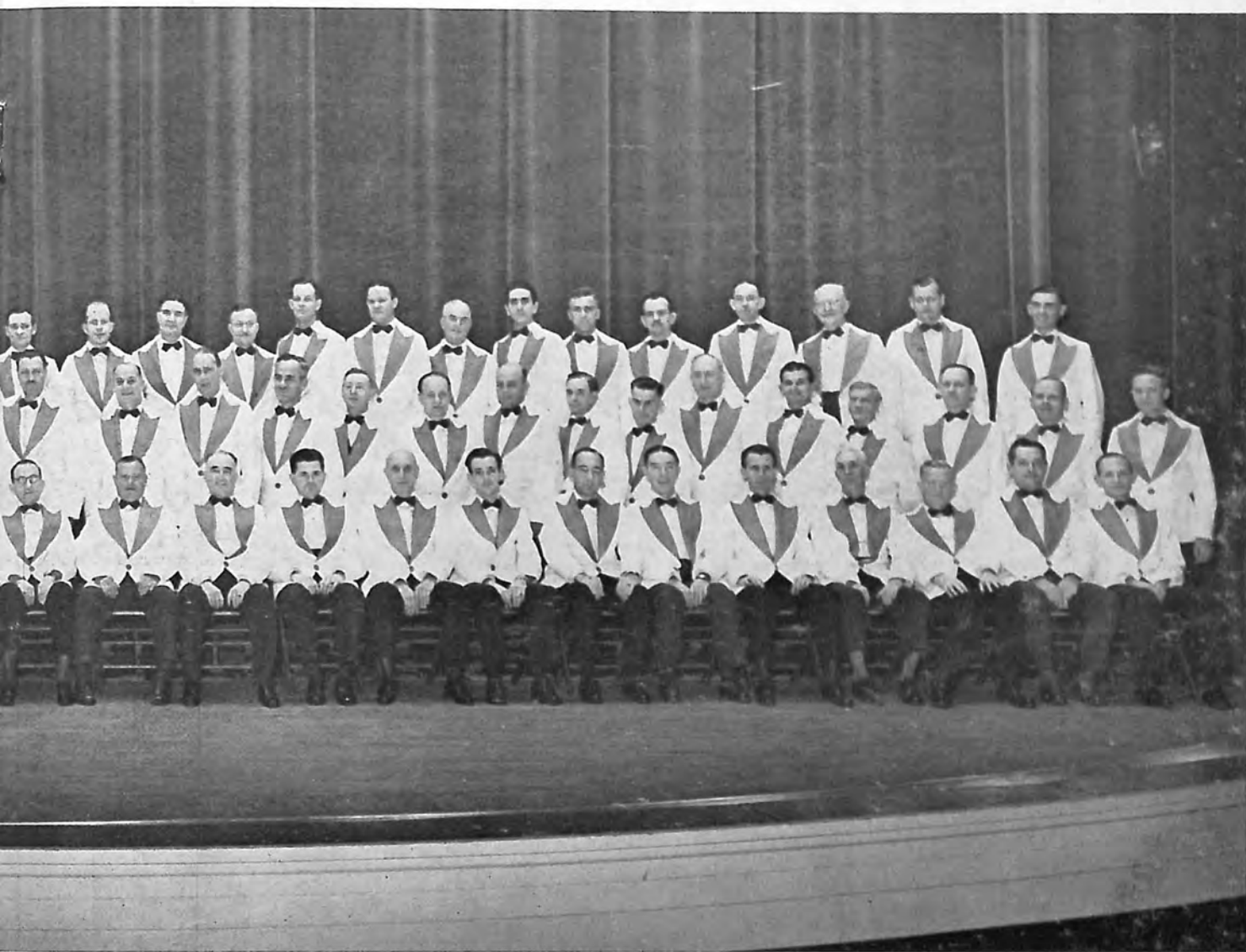
# CHORUS OF THE LOUISVILLE



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# JUST WHAT IS *Barber Shop Harmony?*

By EARL W. MOSS  
Ft. Wayne Ind., Chapter

## ★ A New Technique

The quizzical interest of the general public in the surprising revival of male quartet singing has been nation-wide. The institution responsible for "preserving" and "encouraging" this male weakness is trademarked by a barber pole and the abridged alphabet: S.P.E.B.S.Q.S.A.

Perhaps it was the best release the older generation could devise in its emergency and unnatural return to leadership in social spheres vacated by the marching armies of youth. And perhaps the middle-aged welcomed the reminiscent association of their own youth with the "Gay Nineties" setting which has been caricatured by drooping mustaches and bicycle handle-bars to match, and with sentimental ballads and hour-glass chorus girls.

But despite the apparent apologetic humor of the vehicle there is nothing inferior about the so-called "Barber Shop Chord" as a kind of musical harmony. The truth is that when some smooth-blending, chord-bending quartet rigs up a few fast "changes" and minor "slides" the harmony gets as complex and difficult and probably more exacting than any other kind of four-part vocal music.

The harmony arrangements of much of our sheet music follow more or less conventional patterns. Such arrangements more nearly express a sort of musical science than a fine art and as a consequence they tend to become monotonous and thus rob many melodies of their accompaniment possibilities. These commonplace arrangements however meet the necessary general demand because when set down on the printed page they can be read easily by any ordinary musician and can be sung with some musical accuracy even if the singer's musical "ear" is none too sensitive. On the other hand good "close harmony" quartets rebel against the straight jacket of any conventional school. They ignore and scorn anything stereotyped or formal and toss chords around with all the insolent abandon of clown jugglers in a circus. There isn't any musical science about "Barber Shop." It is just pure tone adjustment by acute ear-sense the physics of which is lost in vibration harmonics, overtones and timbres that defy ordinary analysis. Undoubtedly it is this departure from the commonplace which has accounted for the

surprised attention and enthusiastic reception of such large patronage.

## ★ Good Ear Necessary

Close harmony chords, "minor slides and changes" can, of course, be written down or indicated on the music staff, but heaven help the singer (to say nothing of the listener) if he attempts to convert them into harmonious musical effects except as guided by a "good-ear"—in fact by a very acute and exceptionally tone sensitive ear.

Some years back, when the old Lyceum or Lecture Course was enjoying its cultural heyday, a popular demonstration was held in one of the large Chicago studios to test the blending qualities of a considerable number of choral singers and professional musicians. A by-product of the test revealed that just as some people cannot "carry a tune" some can not follow rapid chord changes or distinguish their tone elements. It was also observed that some of the out-and-out professionals, while proficient in musical techniques of one kind or another, were not necessarily adept at blending "close harmony" chords as "Barbershoppers" distinguish them from the conventional arrangements. So if one asks why standard arrangements are so humdrum as compared with those of the current male quartet phobia bear in mind, that commercial sheet-music arrangements must fill the staple commercial needs where musical ambition or mechanical skill may be called upon to toot the tooter, warble the cadenza or wait the baton as often, perhaps, as exceptional talent and aptitude.

Another question often presented to the Barbershoppers is "What makes a good close harmony song?" Well! in the first place those who enjoy singing in quartets, as well as those who like to listen, find more enjoyment in harmonious chords than they do in the words, melodies or rhythms of songs and, therefore, they emphasize the harmony elements—perhaps at the expense of words, melody and rhythm. Then another controlling factor has to do with the formation of vocal sounds. You can't play S's and R's on your vocal chords any better than you can on a violin or piano. So generally speaking a good harmony song is one where, by accident or design, good solid vowel sounds or other musical tones fall on the accented or prolonged notes of the melody.



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PROGRAM 9 CONTINUED

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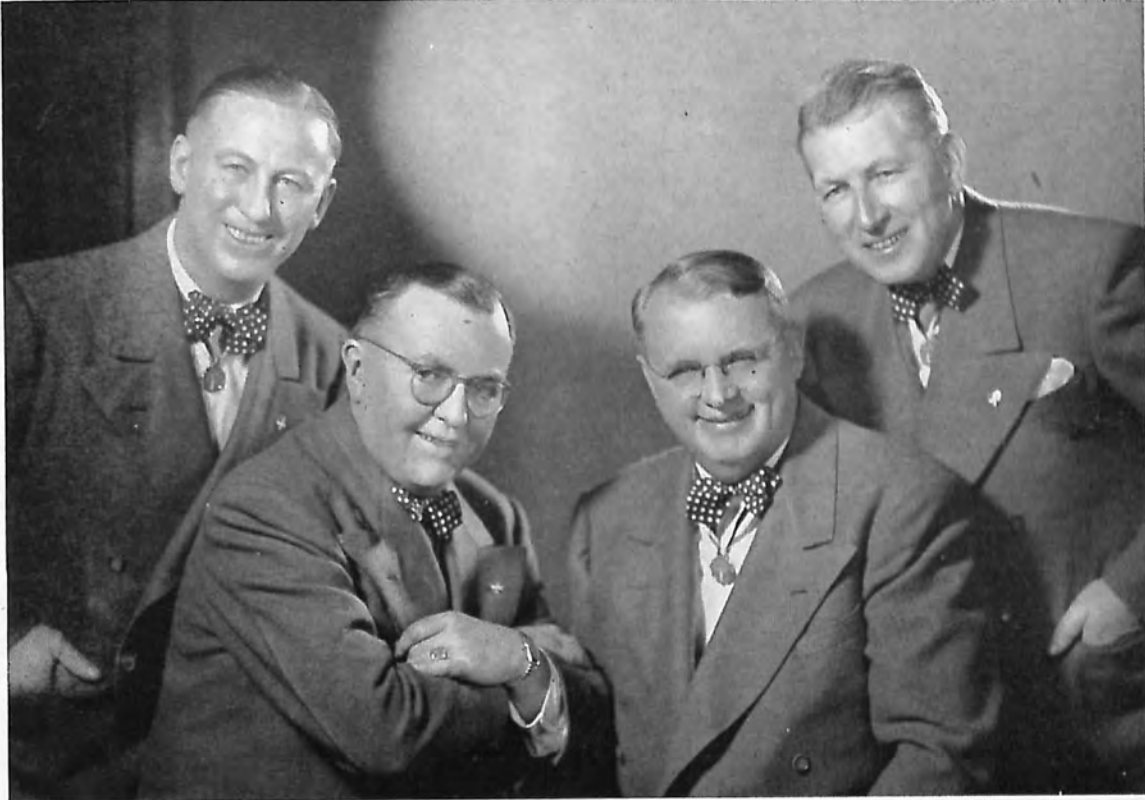
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PROGRAM **11** CONTINUED

# THE MIS-FITS

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Pete Buckley, Bass

Joe Murrin, Tenor

Art Bielan, Lead

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PROGRAM 12 CONTINUED

# GARDEN STATE QUARTET

OF JERSEY CITY, NEW JERSEY



## National Champions, 1946

(Left) Ted Rau, Tenor  
(Bottom) Joe Marrese, Bass

(Top) Bob Freeland, Lead  
(Right) Jack Briody, Baritone

### SELECTIONS:

Carolina in the Morning

Way Down in Georgia

Where the Dreamy Wabash Flows

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PONTIAC COMPANY

Broadway at First

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PROGRAM 13 CONTINUED

# GRAND FINALE

## THE LOUISVILLE CHORUS

Kentucky Troubadours

The Songfellows

Mixed-Up Four

Doctors of Harmony

Kansas City Serenaders

The Elastic Four

The Four Harmonizers

The McPhee Three

The Misfits

Garden State Quartet

### SELECTIONS:

Down In Honky Tonky Town

Tell Me You'll Forgive Me

Goodbye, My Coney Island Baby

The Program Committee wishes to thank all our advertisers for making this souvenir program possible. Your co-operation is deeply appreciated by every member of the Louisville Chapter of the S.P.E.B.S.Q.S.A.

Charles Allen Gage

Chairman, Program Committee

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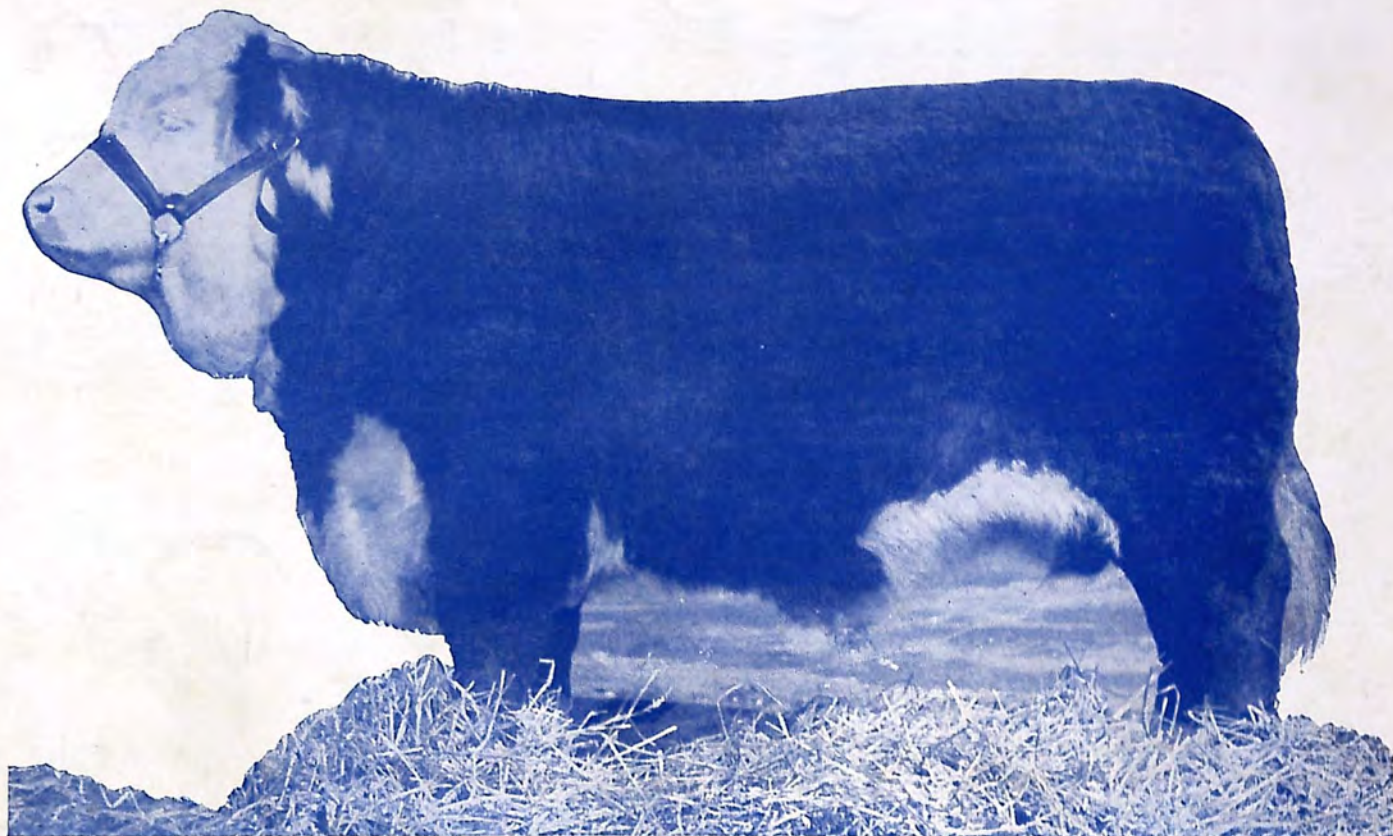
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